INSIDE THIS ISSUE —

Memphis Musician Of The Year —
Wendy Moten

The Year In Music

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Last month, almost 37 years after Elvis Aaron Presley swaggered through “Don’t Be Cruel” on his last Ed Sullivan appearance, another Memphian made his debut on a national television variety show. Instead of CBS, however, this time around it was MTV who got to share a little Memphis music with the world, as Galus “Ringo” Farnham, drummer for Memphis eccentric the Country Rockers, appeared on The Jon Stewart Show. Ringo’s appearance was nowhere near as controversial as the King’s — the 80+ year old rocker seemed to be there mainly for comic relief, receiving a few barbs while providing drum rimshots for Stewart’s smartass punchlines. The whole thing didn’t really work all that well — Farnham couldn’t really hear Stewart very well, which threw off his timing. But then again, Stewart’s no David Letterman... although he did manage to slide in one good crack, dubbing Farnham the “Pillsbury Drum Boy.” All in all, it was a pretty surreal experience, but at least they showed Farnham from the waist down as well as up. If you’d like to see Farnham and the Country Rockers in somewhat more familiar surroundings, the trio is playing the Antenna club with Fluorescent Butt Jam on Friday the 14th.

New Releases: Normally the weeks immediately after Christmas are pretty bleak in terms of new music. But not in Memphis, bubba. The only catch is that you’ll have to dig the turntable out of the closet for most of it. There’s loads of indie vinyl product out there worth checking out, all available at Shangri-La Records in Midtown. The new Impala 7” EP is especially interesting. Though I referred to it in last month’s column, it took a few listens to sink in how unique this local trio really is. Apparently, no one has bothered to tell these guys that Memphis is hundreds of miles from the nearest wave, because they’re still playing honest-to-God instrumental surf music, just like the Ventures or Dick Dale. And they play it well. Then there’s Lorrette Velvette’s Eager Boy, a single which was actually recorded in ’91, but didn’t come out until recently. Produced by Alex Chilton (or should I use the word “anointed” to please you Chilton devotees?), the only comparison I could come up for the title song was to picture early Blondie mixed in with the Velvet Underground.

I finally snagged a copy of the Grifters’ Halloween single I mentioned two issues ago; the song is called “Under the Ground” and appears on a split 7” along with a track by Crain, a band from Louisville. To be honest, the Grifters’ half of the record threw me a little bit — it’s not quite as, uh, challenging as some of their earlier work. Also in Shangri-La’s singles

Continued on page 10
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1. Aimee Mann — Whatever. She started her solo career exactly how Til Tuesday ended — with the best female pop album of the year. Her love life still sounds a bit rocky, but at least it's giving her inspiration to write some incredible songs. A glorious debut.

2. Gin Blossoms — New Miserable Experience. This album may have come out way back in mid-1992, but after going through two album covers and three different "Hey, Jealousy" videos, the little band that could finally found an audience this year. And the album itself has only improved with age.

3. Various Artists — Sweet Relief. In a year filled with tribute albums and hip benefit compilations, this was the only one that really mattered. Victoria Williams' songs brought out the best in everybody involved, from Pearl Jam and Soul Asylum to Matthew Sweet and Evan Dando.

4. BoDeans — Go Slow Down. Getting back together with producer T-Bone Burnett, who produced their first (and most popular) album, seems to have acheived the desired results — this is the group's strongest album to date.

5. Counting Crows — August And Everything After. Imagine the spirits of Van Morrison, Peter Gabriel and Robbie Robertson living in the bodies of a midwestern bar band, and you've got perhaps the most promising new group of 1993. Passionate and poetic, but still subtle enough to reward repeated listens.

6. Kelly Willis — Kelly Willis. She may flaunt her rock roots a lot, but that doesn't take away from the fact that Willis has the best (and sexiest) voice in country music — she could probably sing the classified ads and still make me cry in my beer. Luckily, this album lets her wrap those pipes around some killer songs instead.

7. Elvis Costello — 2 1/2 Years. The perfect box set. Loads of rarities (including the entire legendary Live at the El Mocambo album), great remixed sound, cool liner notes and photos... and you get Costello's three best albums in their entirety, just for good
measure. Four discs of sheer genius.

8. Lisa Germano — Happiness. Liz Phair got all the press, but in the “Babes With Attitude” category this year, Germano had the better album. (Collectors alert: even though Capitol has already dropped her, 4AD will be rereleasing this album this spring with a new cover, a different track order... and without her loopy cover of “These Boots Are Made For Walking.” Pick up the Capitol version while you still can.)

9. Chris Isaak — San Francisco Days. When I want to hear something smooth and smoky, sometimes I’ll put on some vintage Sinatra or Tony Bennett. The rest of the time, this album will do the job just fine. The sexiest album of the year.

10. Morphine — Cure For Pain. Truly addictive rock and roll from a band that usually only uses sax, drums, and a bass with two strings. If that sounds limiting, guess again. This band has an incredible amount of potential, even without any guitars.


TOP TEN SONGS OF 1993:
“Cannonball” — The Breeders
“Mr. Jones” — Counting Crows
“Take It All Out On You” — Kelly Willis
“Flavor Of The Month” — The Posies
“Every Little Thing” — Carlene Carter
“Numb” — U2
“Work For Food” — Dramarama
“Girls With Guitars” — Wynonna
“Bran Nu Swetta” — Digital Underground
“Wembley” — The Candy Skins

TOP TEN SHOWS OF 1993:
Lyle Lovett (Mud Island)
John Hiatt (Auditorium South Hall)
Robert Plant (Mud Island)
Vince Gill / Mary-Chapin Carpenter (Fayetteville, Arkansas)
Todd Snider & the Bootleggers (Record signing party at Newby’s)
dada (New Daisy)
Dramarama / Slim Dunlap (616)
Soul Asylum / Screaming Trees (but not the Spin Doctors; Mud Island)
Dwight Yoakam / Suzy Bogguss (Mud Island)
Beale Street Music Festival, especially Dan Baird, Albert Collins, Dirty Dozen Brass Band, and Latinmore

GUILTY PLEASURES: Meat Loaf, Cry Of Love, Wendy & Carnie Wilson’s Christmas album, the Dazed & Confused soundtrack, Travis Tritt (live at the Pyramid), Billy Ray Cyrus on the CMA awards (at least until he stopped singing and had to present an award), and watching Hard Copy religiously for Michael Jackson updates.

HIDDEN TREASURES: You may not have heard of these artists or records, but they’re definitely worth seeking out: Erik Voeks (pure power pop), Bob Geldof (his latest solo album is the best thing he’s done since the early days of the Boomtown Rats), Sheryl Crow (a way cool hippie chick), Jenni Muldaur (Maria’s daughter put out what should’ve been Wilson Phillips’ second album), and Belly’s Baby Silvertooth EP (a Japan-only release features great covers of songs by Tom Jones and Gram Parsons, as well as their two best songs, “Gepetto” and “Feed the Tree”).

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In The Studio is open to all area studios. Shake Rattle & Roll reserves the right to edit all entries. To ensure your studio is included, please write or call. FAX number available. Deadline for the February issue is Friday, January 14th.

EASY PICKINS Lionheart recently recorded demos for label shopping. Kenneth Wilson produced and engineered.

CROSSTOWN RECORDERS Ron Levy is finishing production on Little Jimmy King for the Bullseye Blues label. Jim Spake and Scott Thompson added horns. Other artists that Levy has been producing for Bullseye Blues include Preston Shannon, Jimmy McCracklin and Luther Johnson, who are all mixing with Rusty McFarland behind the board. Robby Blount, former guitarist for Robert Plant, is cutting new tracks. McFarland and Greg Morrow are producing, engineering and backing musicians. Buddy Morrow is busy with pre-production demos.

DELTA SOUND Southern Steel from El Dorado, Arkansas are cutting for an independent release. Ken Laxton is producing and engineering. Jerry Hayes and Regie Casper were recording self-produced songwriting demos. Charles Beasley is cutting and R&B demos for label shopping. Laxton is producing and engineering. Bill Haney is self-producing demos. Laxton is engineering.

315 BEALE The Mother Station continues to cut for Atco Records. Joe Hardy is producing and engineering.

INSIDE SOUNDS Robert Nighthawk and Joe Sanders, now known as The Memphis Sheiks, continue to cut for their upcoming release. Rick Caughron has been engineering.

POWER HOUSE Anthony Walker completed nine cuts for his indie release. His brother Marcus Walker p canned the skins. Meanwhile, producer Dan Greer was preparing product for Hi Records. Steve Hauth took time out from laying the groundwork materials on Raleigh, North Carolina’s Fall From Grace to co-produce and mix along with producer Tommy Cathey the final portion of Geordy Wells contemporary Christian project. Also local rapper M.C. Clevis laid the initials for his novelty “Nothin Honky In The Hood.” D.J. Jucil programmed the tracks. Finally, Willard Mayhan completed demos for the upcoming release of The Blind Hog Boys. Dave Bradley mixed, mixed and then mixed some more. (Dave likes to mix it up!)


ROCKINGCHAIR STUDIOS Phil Black continues to cut his self-produced musical Esther. Talent includes Todd Hale, Phil Black, and The Praise and Worship Ensemble from Collierville Bible Church and Number 3 to One (a contemporary Christian female vocal group) under the direction of Sparrow Holt. Mark Yoshida and Alan Mullins engineered. Regina Bennett-West and Ann Moore are mastering for their gospel cassette “Praises.” Mullins mastered. The Bradfords cut and mixed 10 songs for their soon-to-be-released gospel album. The band co-produced with Alan “another gospel project?” Mullins, who also engineered. Posey Hedges digitally edited a Back Yard Burgers New Chili Express jingle coming to an FM tuner near you. Hedges produced and engineered with Mark Yoshida. Mullins assisted. Dynamo Hum is in pre-production for a self-produced upcoming release. Yoshida is assisting with production and engineering. Mullins is assistant engineer. Funkbox cut, overdubbed, and mixed a boatload of ditties. Produced by Funkbox and T. All Bubu. Mullins engineered. Programming was performed by grandmaster brainiac Instant Todd. Beau “Squeaky” Rhodes cut and mixed “I’m Tired of Being Good Before Christmas,” a demo for Southwind Elementary School’s fifth grade Christmas program. William Allen produced with Mullins engineering.

**EASLEY RECORDING** Spin Magazine has listed Jon Spencer Blues Explosion’s Matador Records release *Extra Width* (recorded at Easley’s) as one of the “ten best albums of the year you didn’t hear.” Going on this month Loverly Records has reached into the vaults and released three singles recorded recently and not so recently; The Goosebumps, “I’m The Hungriest Man In The World” and “Rockin’ Little Ed,” The Grundies, “You Look So Good” and “San Antonio,” and; Nick Name, “I Love How You Love Me” and “Why Me.” Fireworks from Dallas, Texas (featuring Darin Wood of The Red Devils and 68 Comeback) recorded an album *Set The World On Fire* for release on Crypt Records. The Grifters were back in cutting three tunes for a Shangri-La release. The Bum Notes recorded two numbers for an upcoming Loverly Records single. Car Crash recorded four songs for Eclipse Productions to be used for shopping and an upcoming release. Linda Gail Lewis was in the studio doing vocal overdubs on some new tunes with the help of Greg Redding on guitar and Tony Thomas on keys. Tommy Cathy produced. Me and My Monkey from Batesville, Arkansas recorded six songs for shopping and demo purposes. The Devil Brothers snuck in to tweak a few of their songs for shopping. Dead Flesh, a Christian punk band from Haleyville, Alabama cut 10 songs for shopping. The Voices of Inspiration, a community choir from West Memphis, cut eight songs for upcoming release. Doug Easley and/or Davis McCain engineered all sessions.

**SOUND TRAXX** The Beat Generation is in pre-production for their next CD. Rick Nethery is producing and assisting chief engineer Jeff Robinson. Cary Hazlerig, formerly of Y B Normal, is self-producing a solo rock project. Robinson is engineering.


**TUBBS RECORDING** Harold Yancey continues his self-produced gospel project. Harold Poindexter continues to cut for his upcoming jazz album. Hope Davis is still tracking for an upcoming country release. Chuck Reynolds has been engineering everything.

**THE CONTROL ROOM** Tommy Wright cut six songs for an independent release. A.G. Roberson finished his gospel project that Jimmy Enright co-produced. Southern Tell Promotions cut nine 60 second spots. The three-piece power trio, Bugs On Fire from Nashville cut a self-produced four song demo. Enright mixed everything.
Last month the Memphis Chapter of the Recording Academy hosted its annual Holiday Party in the Broadway Room of the Orpheum. The party was preceded by its end-of-the-year open board meeting. About 75 members and guests were in attendance.

Early this month Chapter President Danny Jones and Trustees David Porter and Richard Ranta will meet with a representative of the accounting firm Deloitte Touche to go over the final Grammy ballot before its mailing to the general voting membership. Ballots will be mailed to all dues paid active NARAS members on the 14th of January.

The annual Grammy in the Schools Program will be held on February 1 at Overton High School. Session participants this year will include singer/songwriter Jimmy Davis, nationally acclaimed songwriter David Porter, art designer Ellis Chappell, opera recording artist Marguerite Piazza, gospel artist O'Landra Draper, Commercial Appeal's Larry Nager and others.

Students will be selected from Memphis City High Schools to participate in the one-day program. NARAS's first vice-president Keith Shaffer is Chairman of the Grammy in the Schools Committee with board member Mary Unobsky acting as co-chair.

Three distinguished artists and one music industry pioneer are the recipients of the Recording Academy's 1993-94 Lifetime Achievement and Trustees Awards. These awards, which are decided by vote of the Recording Academy's National Trustees, will be officially acknowledged during Grammy Week in New York City.

The new recipients are jazz innovator Bill Evans, "Queen of Soul" Aretha Franklin, and master pianist Arthur Rubinstein. The Trustees Award, which recognizes outstanding contributions in a non-performing capacity, goes to jazz record executive/producer Norman Granz.

The 1993-94 honorees will join such past Lifetime Achievement winners as Billie Holiday, John Lennon, Bob Dylan, Elvis Presley, Ira Gershwin, Berry Gordy and Cole Porter.

Last month the National Office of the Recording Academy announced Garry Shandling will host the 36th Annual Grammy Awards Show on March 1, 1994.

"We are delighted that Garry has agreed to be our 1994 host. His talent and wit will be a tremendous plus for the telecast," said Michael Greene, the Academy's national president. "We have great admiration for his work and have had a long-term relationship with Garry, who will be our Grammy host for the fourth time with this appearance."

The 36th Annual Grammy Awards are the climax for NARAS' year round schedule of cultural and educational events. Grammy Week in New York City will include the February 27 MusiCares dinner in honor of Gloria Estefan; the February 28 National Grammy in the Schools event at LaGuardia High School and several performances by the Grammy All-American High School Band and Choir.
Last year saw a lot of films, good, bad and ugly make it onto the video shelves. In reviewing 1993 picks, we enlisted the help of area video rental outlets in recommending the best flicks of the year you may not have even heard about. None of these were blockbuster films, but that doesn’t mean they aren’t worth renting.

Of the dozen people polled, *Knight Moves* topped the list as the best film that came to video in 1993. Jennifer Brown at King Video Bartlett says this one has “everything - drama, suspense and mystery. It keeps you on the edge of your seat all the way through.” The story starring Tom Skerritt, Daniel Baldwin, Diane Lane and Christopher Lambert involves a serial killer who drops clues about his murders to a champion chess player. The chess player then becomes a suspect because of his knowledge about the crimes, and he can’t explain why the killer is in touch with him.

Ray Fiore, owner of Midtown Video, puts *Knight Moves* in the same genre as *Silence Of the Lambs*. For comedy, Fiore says try *There Goes the Neighborhood*, starring Catherine O’Hara, Jeff Daniels, Rhea Perlman and Dabney Coleman. In this, O’Hara unknowingly lives in a house where millions of dollars are rumored to be buried in the basement. Jeff Daniels goes after it, while bumbling burglars have already targeted the neighbor’s home. Fiore also recommends *Nemesis*. “It’s the best sci-fi/action movie since *Terminator*.” Set in the year 2027, *Nemesis* is another man vs. machine dilemma and stars Olivier Gruner. Fiore says that although this one doesn’t have the budget of *T2*, it’s still a good sci-fi rental.

Greg Creel, Product Manager for Blockbuster Video, suggests *Nemesis, Enchanted April* and *Reservoir Dogs*. Creel describes *Reservoir Dogs* as “really well-done, very intense and very violent. It didn’t do well at the theatres, but it’s gotten a lot of word of mouth.” Writer/director Quentin Tarantino made a bigger splash with last summer’s *True Romance*. *Reservoir Dogs*, starring Harvey Keitel and Chris Penn, is about a handful of killers put together to pull off a robbery, which goes awry because one of them is really a police informant. Laurie Dowdy of Pyramid Video also recommended it as one of the best rentals of the year. “It’s just so different. One thing I really liked is that it goes into a lot of depth about the characters, and you learn a lot about each one.”

Todd Mitchell of Video, Etc. suggests *Knight Moves* and describes *The Sandlot* as one appropriate for the family. This summer comedy set in the early ’60s is about boys, buddies and baseball. Karen Allen and Denis Leary are the parents of a dorky fifth grader new to town and struggling to make friends. Mitchell says *The Sandlot* is a “good, wholesome movie that’s really true to life, and funny, too.”

In addition to *Knight Moves*, which she describes as “great,” Audrey Allred, store manager of the Video Shop, suggests *Bounty Hunter* starring Lorenzo Lamas. “It’s real action-packed, but not too brutal.”

Tracy Shelton, supervisor of Video Hits at Piggly Wiggly, recommends *Jennifer 8, The Crush* and *The Temp*. The *Crush* has Cary Elwes as the target of a fourteen-year-old’s fatal attraction. What at first flatters him soon terrifies when the teen demonstrates real problems with rejection.

Jeanie Yukon, store manager of Rent a Flick, also lists *The Crush* and *The Temp*, as well as *Married to It*. *Married to It* features an ensemble of three different couples who befriend one another and then weather their changing and intertwining relationships. Included in the cast are Cybill Shepherd, Beau Bridges, Mary Stuart Masterson and Stockard Channing.

— Cara McCastlain
**DAMSELVIS PREMIERES AT BARRISTERS**

Sherry Lynn Davis as Damselfis

So how are you gonna spend the King’s birthday this year?

If you’re one of the thousands of Elvis fans living in or visiting Memphis, and you feel that January 8 should be a solemn day to honor the King of Rock ’n Roll, you’re on your own. Maybe you can stay home and write a few postcards to your senator about why they should make the day a national holiday. But if you’d rather pay your respects in a slightly more demented manner, you need to be downtown at Barristers to check out the world premiere of *Damselfis, Daughter of Helvis*, a new movie produced and filmed in (and around) Memphis.

The brainchild of local producer/director/artist J. Michael McCarthy, *Damselfis* is a low budget horror fantasy about “gods, gurls and guitars” — in McCarthy’s words, the movie depicts a girl’s rite of passage from loser to goddess when she discovers her father’s true identity via the ghosts of the cleverly-named Rebelfis, Elvicious and Helvis. Gleefully borrowing elements from old biker and monster movies, and including some religious overtones that should go over real well with some audiences, *Damselfis* has already received some substantial press in various sci-fi/fantasy magazines, as well as a front page story in the *Commercial Appeal* this past fall.

Given the film’s subject matter, not to mention its budget, don’t expect a whole lot in the way of production values — McCarthy’s last project, *Gorotica*, was hard to watch, even for fans of this type of stuff. But it is great to see renegade moviemakers running amok in Memphis, doing something besides filming John Grisham novels. The movie’s premiere at Barristers will be followed by a jam session with *Impala* and *Fireworks*, and McCarthy says there may be other musical guests as well, possibly including a rumored reunion of the Compulsive Gamblers, who appear on the film’s soundtrack. The movie will be shown at 10:00 pm and admission is $6.00.

**The mysterious Helvis**

And finally, blues pianist Booker T. Laury’s debut album for Ron Levy’s Bullseye Blues label will be released at the end of this month.

**BREAKING UP IS HARD, PART TWO:** At the risk of invoking deja vu, see if this quote sounds vaguely familiar: “They’re just kind of tired of the club scene... everybody wants to go in a creative direction, and when the band first started there was a lot of energy towards putting out original product. And lately everybody’s doing original stuff, but nothing necessarily for Come In Berlin.”

That’s right, *Come In Berlin* is apparently packing it in for the second time, according to saxophonist Mark Lewis, an original Berlin alumnus who rejoined following Pat Register’s departure. After announcing their “retirement” in May of 1992, the band got back together within six months. This time around, however, it seems that the group is downplaying the split, even leaving the door open for future reformations.

“They might do something [in the future],” admitted Lewis, “but at this point they’re just tired of some of the junk gigs we were having to play. But if something comes along along that’s real special they may play for it. I think they just want to spend more time in the studio and do something that will bring them some real fulfillment.” According to Lewis, *Come In Berlin*’s last scheduled show was a New Year’s Eve date at Coco Loco. So if you missed it, don’t hold your breath waiting for their next gig. But then again, don’t rule out the possibility of yet another reformation...

**Crossroads Reminder:**

All right you deadbeat musicians, this month is it. January 31 marks the deadline for all Crossroads entries, whether they’re from Memphis or Minnesota. If I sound a little irked on this subject, it’s because I recently ran into Crossroads’ Executive Director Jon Hornyak. He reported that the applications are pouring in, but that 80% of them are from outside of Memphis. Why is that? Are Memphis musicians just procrastinators like me, or are they simply not interested in applying? Or maybe it’s this — I’ve heard from one or two potential applicants who say they don’t want to deal with the ‘politics’ behind an event like Crossroads. Well, if there are politics involved, so what? Politics is a part of everyday life, and the music business is certainly no exception. Deal with it. Sure, some Memphis bands won’t make the cut this year; maybe justifiably, maybe not. But since getting a record deal is about as easy as winning a state lottery, you need to take advantage of every opportunity in sight. Memphis still has a mystique — and a lot of history — that you can capitalize on. All I know is that I’ll be one embarrassed local citizen if showcase time comes around and an overwhelming majority of the Crossroads lineup is from outside Memphis. So even if you’ve entered before and have had bad experiences,
Wendy Moten
Memphis Musician Of The Year

The selection of Wendy Moten as Memphis Musician of the Year was an easy one. The Memphis native scored national exposure with her debut single “Come In Out Of The Rain,” which led to appearances on The Tonight Show, Showtime At The Apollo, and Friday Night Videos. In 1993 she toured the U.S. and Japan, and landed a high profile spot as the opening act on Michael Bolton’s summer tour. Moten contributed songs to the March On civil rights compilation and to the Mr. Wonderful soundtrack, and her followup single, “So Close To Love,” was used in a Japanese prime-time soap opera. Her May performance at the Beale Street Music Festival (her first in front of a large hometown crowd) was well received, and her music has received rave reviews from everyone from Jay Leno to Rush Limbaugh. As Shake, Rattle & Roll’s third annual Memphis Musician of the Year, Moten elaborated on her hectic year.

On touring with Michael Bolton:
“We did a benefit in New York City, and that’s where we first met. My manager had heard that [he] was going on tour so he went through the national red tape of trying to get to his management and find out what type of tour it was going to be and what kind of act they were looking for. It was up between me, Brenda Russell and Regina Belle. It was his choice and he chose me. I was flattered.”

On Rush Limbaugh:
“You see, I listen to Rush Limbaugh. We might not agree on everything, but I like politics. My friends called me and told me the first time he talked about me, and I said ‘no way.’ I called and talked to one of his assistants and told them who I was, and they said hold on. The next thing I know is I’m on the air with him, and I’m so glad we didn’t discuss anything political. I never thought he would be a fan of mine.” Moten was on the air with Limbaugh about 10-15 minutes, during which they discussed her hometown, her debut song and how he came across it. “You know, he has so many listeners. I just wanted to thank him. You know when Rush Limbaugh says ‘go buy this record,’ - we had a surge of sales that week.”

On what’s next in 1994:
“I just got through doing a recording for One Life to Live. [They’ve] put together a CD of love songs, and they chose me to do one. It will have Michael McDonald and Brenda Russel on it, and that’s coming out. We’re already in the process of recording the second album, so we’re looking at a spring release. I’m leaving in January for the UK. We’re going to be there three and a half weeks. They’re releasing “Come In Out of the Rain” over there.”

On plans for the next few years:
“I really want my career to be established by then, as an artist and financially, that would be nice. Pretty much I just want to be respected by my peers in the music industry.”

— Cara McCastlain
In brief, 1993 was a fairly good year that saw some hometown folks taking big strides towards national exposure via tours and publicity appearances. However, among 1993 releases no Memphis artist or group scored with a platinum or gold record, except for one local guy who allegedly passed away more than 16 years ago (see "The Year in Elvis" for more information).

Signed in '93
Todd Snider (Margaritaville/MCA)
Mother Station (Atco)
Tony Spinner (Sparrow)

O'Landa Draper & The Associates All The Bases
Andy Childs Andy Childs March On (featuring Memphians O'Landa Draper and Wendy Moten).
Al Green Don't Look Back (BMG European Import)
Jimmie Dale Gilmore Gilmore: The Survivor Collection

Recording in Memphis
Ardent — ZZ Top, Spin Doctors, George Thorogood, Afghan Whigs, B.B. King, Travis Tritt, DeGarmo and Key, Jimmie Vaughan, Gin Blossoms.
The Warehouse — Meat Puppets
Kiva — Eric Johnson
315 Beale — The Radiators
Sounds Unreel — Bobby Rush
Cotton Row — Albert Collins

Best bargains in live music
This one's a toss-up among Arts In The Park, the Memphis in May Sunset Symphony, and the 4th of July Al Green show at Tom Lee Park sponsored by FM-100 and Kraft. All three events were great entertainment for not a lot of money. Can't touch that.

1993 Memphis Music Freebies
Speaking of free, 1993 had a handful of performances you didn't have to pay a dime for. One of them, the Yarbrough Music's Bluegrass Jam, has been going on for about 15 years now, every Tuesday night starting at 7:00 pm. Cat's in Midtown featured several in-store acoustic shows this year, including retro-rockers Cry Of Love, former Stealin' Horse Kiya Heartwood, and alternative newcomers Inclined. Also at Cat's, homegrown Neighborhood Texture Jam did a suitably bizarre "unplugged" set in November, and Jimmie Dale Gilmore brought his whole band to play, despite the fact that his New Daisy Theatre gig for that night had been cancelled.

Major Label Releases
Eric Gales Band Picture of a Thousand Faces
Big Star Columbia: Live at Missouri University
Disturbance We Come Out At Night
Sid Selvidge Twice Told Tales
Mutha's Day Out My Soul Is Wet

Adieu
Rick Harvey
Jack Abell
Robert Reed
Ricky Watson

Sleeper Hit Of The Year
Not rock, not rap, not even country. Would 'ja believe it's a classical album? The folks at Inside Sounds hit a homer their first time at bat with Music of the Napoleonic Era. A perfect compli-
The Capella Ensemble: Napoleon was the sleeper hit of the year.

ment to the Napoleon exhibit, the CD has sold about 10,000 copies to date without the benefit of a distribution deal. The QVC channel alone helped sell 1,000 copies, and now the CD is on the Grammy ballot in four different categories: Classical Album of the Year, Best Classical Performance, Best Packaging and Best Engineer.

Memphis On The Charts
For most major label acts based in Memphis,

1993 was a primarily a hit and miss affair. Rock artists like Tora Tora, The Eric Gales Band and Disturbance had their work cut out for them amidst heavy competition. But three performers saw some progress outside the rock arena. SR&R’s 1993 Memphis Musician of The Year Wendy Moten had a Top 5 single on the Adult Contemporary charts and came close to cracking Billboard’s Top 40. Gospel artist O’Landa Draper had a Top Ten album, and former Memphian Kirk Whalum’s Cache hit #1 on the jazz charts last year.

Hottest Local Label
It seems that local labels spring up like weeds these days, especially where rap is concerned. But the weed that stood the tallest in 1993 was Outlaw Records. Not only have they been involved in getting Mutha’s Day Out signed to Chrysalis, they released material from rappers Al Kapone and Skinny Remp & 211. The impending debut release of rockers Son of Slam shows them branching out into territory besides rap.

Comeback Of The Year
This one has to go to the Blues Foundation and the annual Handy Awards. 1993 was much better year for the entire organization. Though all their internal problems are not solved, last year’s Handy Awards was a much stronger affair than the previous year’s dismal show at the Daisy. Little known fact: the awards show was mentioned in the Chicago-based Illinois Entertainer as “the blues Grammy Awards.” They did not, however, mention the host city.

Hippest Night Out
Keith Sykes’ songwriter’s night at Joyce Cobb’s each month. If you were one of 40,000 who attended a Garth Brooks show last month,
you heard Brooks do hits like “Unanswered Prayers” and “The Thunder Rolled.” But count yourself as truly hip if you had the chance to hear the creators of those hits perform in a much more intimate setting. Though the future of Cobb as a nightclub owner is somewhat up in the air, Sykes vows to continue at a new venue after taking a break for a couple of months.

Best Record Store for Local Releases

Gotta be Shangri-La, hands down. Not only are you gonna find plenty of new music from Memphis acts (much of which is only available on vinyl), but you’ll also uncover a pretty healthy amount of older, out-of-print hometown stuff in their used bins. Toss in plenty of hard-to-find imports and reissues, and you’ve got a great place to browse for Memphis music. Besides, they even run their own indie record label out of the place.

Best Radio Show for Local Releases

Well, there’s not exactly a whole lot of competition in this category, but that doesn’t take away from the great job that Wally Hall has been doing for years with his Memphis Beat show, which airs every Friday night on WEVL. Mixing the legends of yesterday (Jerry Lee, Elvis, Chilton) with local acts on today’s cutting edge, Hall has made his show a must for anybody interested in Memphis music.

Most Overexposed

The Hype of the Year award goes to Big Star, for all the press that their reunion concert and subsequent live album generated. Following all of the acclaim that they received after Rykodisc’s excellent series of rereleases last year, Big Star almost became a household word this past spring after rock writers found out that they were getting back together after roughly 20 years. But the attention soon came dangerously close to overkill, as both the concert and the album received extensive profiles and/or reviews in virtually every major music magazine, both in the States and in England. Look for the hoopla to continue into ’94 should a Memphis reunion concert take place, which if you believe the local rumor mill, may be in the works.

...But You Can’t Pay The Rent With Press Clippings

Despite all that media attention, however, the Big Star reunion album has failed to chart. Worse than that, after the much ballyhooed reunion gig, leader Alex Chilton was the only one who got paid. The street talk is that the concert’s organizers stiffed drummer Jody Stephens and stand-ins Ken Stringfellow and Jon Auer from the Posies. Hey Beavis, does this business really suck or what?

1993 Memphis Music Bummers
— Don’t Look Back, Al Green’s first secular album in many a moon is released overseas on BMG International, but not in the U.S.A.
— Jerry Lee Lewis and family flee the I.R.S. and move to Dublin, Ireland.
— New albums by both Alex Chilton and Mudboy & the Neutron’s are not available domestically, since their New Rose label does not have a U.S. distributor.

Big Star: Overexposed yet underpaid.

ON THE RADIO

The X Factor Invades Memphis

Except for the wonderfully diverse programming at WEVL FM 90, Memphis radio tends to be rather dull at times. Especially classic rock radio, which pummels listeners with megadoses of Led Zeppelin, Pink Floyd, and Eric Clapton, while basically ignoring the local music scene. But all that changed in December, when not one but two alternative formats hit the airwaves. 96X, is owned by the parent company of classic rock station WEGR-FM 103 and rests at 95.7 on the FM band. Tune in now before those commercials get in place.

The other alternative station is 1430-AM and went on the air last month. They are calling themselves 14X. Depending on where you live, however, the signal strength varies — for our readers outside of Memphis, you’ll probably only be able to pick this one up after the sun goes down. Sooner or later, one of these stations may fall, but until then channel surfing is more fun than it has been in years.

Amphibious Airwaves

1993 also marked the debut of a new country station in Memphis. Given the resurgence in that medium in the last couple of years, that’s no surprise. The station is WOGY-FM 94, but they prefer to be called “Froggy” 94. They have an unusual staff of air personalities: Jack Juniper, Polly Wogg, Jimmy Hoppes, Webb Foot, Hank Hopper, Lily Pad, Billy Bullfrog, Tad Pole, Chris Croaker, and Davy Croakett... do you think there’s some sort of pattern here?
“GOOD CAREER MOVE.” According to show business legend, those were the first words uttered by a Hollywood agent, after the news broke that Elvis Presley had died. A sick, callous statement - funeral plans were being made, and Presley fans were in a state of shock and disbelief. But the last 16 years have proved that the remark was also the truth. On August 16, 1977 Elvis Presley died. But as 1994 dawns, Elvis Presley the industry is alive and doing quite well, thank you. Even the Colonel couldn’t have predicted that the success the King would enjoy in the afterlife would rival even the golden days of the late ’50s.

When Graceland was opened to the public, it also opened massive financial and cultural floodgates. And the flood has yet to show any sign of receding. Today, Elvis Presley is bigger than ever. The name Elvis is instantly recognizable in any household anywhere in the world, whether it is uttered in Chicago, Cairo, or Communist China, where Elvis once sold a staggering 130 million CDs over a two day period (immediately after the Chinese government approved the importation of Presley music). The estate of Elvis Aaron Presley just keeps growing every year. He has transcended his own mortality.

Especially in 1993, which will be remembered by historians as the year of The Stamp. On January 8, thousands of fans lined up outside the Graceland post office (and countless other post offices across the country) to purchase and postmark a new 29 cent stamp with Presley’s face on it. Some fans even got a little creative, and sent letters bearing the stamp to nonexistent addresses. Naturally, the post office would return the letter, now marked “Return To Sender.”

Naturally, Elvis Presley Enterprises, Inc., which manages the estate, took full advantage of the stamp craze and flooded the marketplace with hundreds of items bearing the Elvis stamp design. A variety of watches, t-shirts, hats, posters, coffee mugs, bath and beach towels, wall clocks, earrings, refrigerator magnets, music boxes, puzzles, pillows, and even Christmas ornaments with the stamp motif were available. And not just locally — just about any tourist destination within a few hundred miles of Memphis had some of this stuff. Even Macy’s in New York City (which bills itself as “The World’s Largest Department Store”) opened an Elvis Room for a few months, and filled it with stamp related memorabilia.

How much money from all this new merchandising did EPE make? Naturally, no company representative would give out a specific figure, except to smile and say, “we had a very good year.” But the U.S. Postal Service has made 25 million dollars to date (after expenses) from the Elvis stamp. For any branch of our federal government to make that kind of money from a single item is staggering, and is a validation of just how far-reaching his impact remains.
Elvis on Disc: 1993 Releases

February 9: RCA releases a handful of ‘double feature’ movie soundtracks on compact disc: Viva Las Vegas/Roustabout, Harum Scarum/Girl Happy, Kid Galahad/Girls! Girls! Girls!, and At The World’s Fair/Fun in Acapulco. On June 22 three more Elvis albums are reissued on compact disc: That’s The Way It Is, Elvis Now, and Elvis Country — “I’m 10,000 years old.” In September a second boxed set is released. Entitled Elvis From Nashville To Memphis this five disc compilation contains songs recorded in those cities from 1960 to 1969. The anthology does not include any of Presley’s gospel material cut during those years, or anything from the ’68 comeback, or live recordings. Also, the collection does not contain any of the wretched songs from Presley’s lackluster film career. Like it’s ’50s predecessor, the set is beautifully packaged with extensive liner notes and previously unreleased material. By the end of the year, From Nashville To Memphis sold well enough to qualify for gold status.

An Achy Breaky Heart of Gold

While in Memphis, country entertainer Billy Ray Cyrus does not visit Graceland, but donates $10,000 to St. Jude hospital in Elvis’ name.

Clinton and The King

In January, then President-Elect Clinton (who is sometimes called ‘Elvis’ by his friends) sent people from Little Rock to Graceland, specifically to purchase “thousands of dollars on stamp memorabilia.” His inaugural gala days later in Washington boasted a float dedicated to Elvis. And the new president hired not one, but two Elvis impersonators to entertain during the inaugural festivities.

The Wailing Wall

The long stone wall that guards the entrance to Graceland has, since Elvis’ death, been a spot for visiting Elvis fans from around the world to leave devotional graffiti. Out of the hundreds of messages that cover the wall, most are simple phrases like “We love you Elvis” or “Elvis Will Always be the King.” But a tiny percentage of the messages are a little less reverent. We suspect that more than a few of these culprits are native Memphians. What follows are some examples from the wall as of December. If you think some of them are in bad taste, you should see the ones we didn’t print.

Celebrities Who Visited Graceland in 1993

Andrew Dice Clay (“Well behaved… bought sunglasses, T-shirts, and some TCB mugs. He also tried on a few belts.”)
Little Texas Aerosmith Eddie Murphy (“a big fan”) Merv Griffin (“a good friend of Elvis’”) Clint Black George Strait Neil Diamond Barry Manilow (“[he] was all decked out… and had a ‘don’t bother me’ attitude”)

Graceland Graffiti

The 1993 Top 20

- “E.P.... phone home”
- “Elvis rules but I like James Taylor better”
- “Elvis is at Shoney’s”
- “Elvis has left the building”
- “Hey Elvis, where’s that 20 bucks you owe me?”
- “Elvis was a scratch golfer”
- “Elvis voted for Perot”
- “Vernon Presley lives on”
- “I had reason to believe that I would be received at Graceland (Paul Simon told me so)”
- “The King died on his throne”
- “Elvis is cool. [Ed note: this was signed Beavis and Butthead”]
- “Elvis, can’t make it today for our racquetball game. Call me later” [Ed note: this entry was dated August 16, 1977]
- “Elvis died taking care of business”
- “Elvis, may the force be with you”
- “The next best thing to the Vietnam wall”
- “Elvis lives — in my trunk”
- “I saw Elvis in Central Hardware on 4-11-92. He was buying plywood.”
- “Spank me Elvis”
- “Elvis killed J.F.K.”
- “Dear God: Bolton and Cyrus for Presley. Let’s trade”
- “if this was Disneyland, I’d buy a pair of Elvis ears”
Elvis in the Tabloids

The following are headlines of Elvis stories that ran in the Weekly World News during 1993. The last headline is from a December issue of The Sun, a similar publication.

• "Elvis Was Cloned in 1976"
• "Elvis' Secret Son Found"
• "WN Readers Write Songs to Bring Elvis Out of Hiding"
• "Rare Photos of Elvis Discovered"
• "Elvis Trivia: 25 Things You Never Knew About The King"
• "Doctor Tried to Save The King's Life"
• "Atlanta Waitress Claims She Lived With The King in 1981"
• "Painting of Elvis Weeps Real Tears"
• "I'm Pregnant With Elvis' Baby"
• "Elvis Marries...Just Days Ago! Presley, 57, weds 30 year old waitress in Mississippi."
• "Exclusive: A Special message from Elvis to his beloved fans!"
• "Elvis Dead at 58 — Diabetes Ends Presley's Secret Life of 16 Years!"
• "Christopher Walken's Christmas Gift to Elvis"
• "Elvis Sings Again On A Ghost tape"

Tackiest Elvis Memorabilia

This year, it’s a two-way tie. Horrific black velvet portraits of Elvis are for sale in one of the souvenir shops near Graceland, and cost up to $35, depending on the size. For more budget-conscious bad taste aficionados, a photocopy of Elvis Presley’s Last Will and Testament is available for a paltry $1.99.

Tacky Memorabilia We Can't Resist

See the picture of Elvis shaking hands with Richard Nixon in this issue’s What’s Shakin’ column? That photo is the face on a watch for sale through the Richard Nixon Presidential Library in Yorba Linda, California. The price is $45 for both mens and ladies versions. For more information, contact the Library at (714) 993-3393.

Elvis really is Everywhere

Sixteen years after his demise, it is still not unusual to see Elvis Presley on the cover of a magazine, especially supermarket tabloids and the occasional music periodical. But in 1993 Presley’s image graced the cover of two unlikely magazines; the October issue of American Libraries and the November edition of The Memphis Bar Association Magazine. The latter was titled “Elvis Law: The King is dead but the lawsuits live on” The Bar Association chose to put Elvis impersonator Charles King on their cover instead of the real thing. They are, after all, lawyers.
Night Clubbing

Night Clubbing is your monthly guide to live music in Memphis. All the dates listed below are subject to change, however, and we urge you to call the venue before going out. Music is classified by the following abbreviations: rock (r), pop (p), alternative or college rock (a), country (c), blues (bl), soul or rhythm and blues (rb), rap (rp), acoustic or folk (ac), jazz (j), classical (cl), gospel (g), opera (o), easy listening (el), reggae (rg), zydeco (z). An * denotes irregular time.

Venues that have the same act on the same day of the week throughout the month are grouped together in our Regulars section which begins on page 19.

Saturday - January 1

616 - Big Ass Truck (r)
AUDITORIUM NORTH HALL - The Isley Brothers / Bar-Kays (rb)
B.B. KING'S BLUES CLUB - Ruby Wilson & the King Bs (bl)
BARRISTER'S - One Voice (ac)
BULL AND BEAR - Memphis Icebreakers (rb)
FRENCH QUARTER SUITES - Willie Pont's Jazz Trio (ac)
HASTINGS'S PLACE - Southern Cross (ac)
MIDWAY CAFE - Scott Allen (ac)
NEIL'S - The Deltones (rb)
OASIS - Tribal Stomp (r)
PARAMOUNT BALLROOM - Fred Moss (j)
PATRICK'S - The Fabulous Steeler Band (r)
RECOVERY ROAD - Out Of The Blue (bl)
SPORTS BAR & GRILL - Red Hot Nuts (r)
SWEETWATER - Sierra (c)
T.J. MULLIGAN'S - The Buoni's (p)
T.J. MULLIGAN'S CORDOVA - Boys Life (ac)

Sunday - January 2

B.B. KING'S BLUES CLUB - Famous Unknowns (bl)
BOTTOM LINE - Jesse Brownfield & David Cochran (r)
HUEYS - The Prowlers (bl)
HUEY'S EAST - Elmo & The Shades (bl)

MEMPHIS STATE (Harris Auditorium) - MSU Oratorio Chorus, Konnie Saliba, Director

Tuesday - January 4

MEMPHIS STATE (Harris Auditorium) - MSU Guitar Society: guest artist John Holmquist in concert

Wednesday - January 5

FRENCH QUARTER SUITES - Doyle Hauneyer Jazz Duo (j)

Spotlight on Eddie Smith

Country music lives on for all you serious country music fans, and you don't have to drive 200 miles to see it. With a smile that could melt steel, a collection of originals and country standards that can make you laugh and cry, and some fine vocals and guitar playing, singer/songwriter/guitarist Eddie Smith will make you feel right at home. Mosey on down to R. P. Tracks any Wednesday night, and you'll hear plenty of songs designed to, as Smith puts it, "ring these little bells in your heart."

"Country music is a tradition, and they sing of things that you feel...it's that little something that squeezes your heart," says Smith. "That's the magic of music to me, to be able to create emotion within humans...that's what makes it as powerful as it is. That's what keeps me drawn in. If I'm addicted to anything, I think this would be it."

It's not a bad addiction to have. Apparently, there are a few folks in the music biz that agree. For some time now, Smith has been participating in Songwriters Nights at such stellar Nashville venues as The Bluebird Cafe, Douglas Corner, The Silver Dollar and Courtyard Cafe. In case you haven't been fortunate enough to have been there, these clubs are where both the experienced and the fledgling gather to ply their wares before appreciative audiences of industry types, fellow songwriters, and fans who actually listen.

"I got in up there by playing acoustic guitar," Smith recalls. "I have a finger pickin' style that I inherited from my father. We were big Chet

Continued on page 20
The following acts are playing on the day indicated throughout the month of January.

**MONDAY**

DAD'S PLACE - Rock - Crossfire/ Mixed Company
JAYA CABANA - Acoustic - William Tail Routine
JOYCE COBB'S CLUB - Jazz - The Memphis Jazz Orchestra 17 Piece Big Band
MARENA'S - Classical Guitar - Randy Toma
NEWBY'S - Acoustic - Joshua & Paul Oasis - Rock - Open Mic
PEABODY LOBBY BAR - Pianist - Bob Marnach / John Boettner / Julie Prezioso
RUM BOOGIE CAFE - Jazz - Joyce Cobb
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

**TUESDAY**

PEABODY LOBBY BAR - Pianist - Bob Marnach / John Boettner / Julie Prezioso
AMERICAN EAGLES NEST - Country - Julie Carter & The Bobba Band / Danny Joe Bryant & Butch Baker
B.B. KING'S BLUES CLUB - Ruby Wilson & The King B's
BLUES CITY CAFE - Blues - Larry Lee
DAD'S PLACE - Rock - Crossfire/ Mixed Company
JAYA CABANA - Acoustic - Grooves & Kelly
MARENA'S - Classical Guitar - Randy Toma
NEWBY'S - Acoustic - Memphis Professional Musician Jam Night
RUM BOOGIE CAFE - Blues - Don McMinn & The Rum Boogie Band
SATCHEMO'S - Jazz - Rene Simon & The Rene Koopman Trio
SILKY O' SULLIAN'S - Jazz - Bob & Danny
T.J. MULLIGAN'S - Rock - The Cut Outs
THE BISTRO - Easy Listening - The Amazing Mr. C.
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

**WEDNESDAY**

616 - Disco - Six Million Dollar Band
ALEX'S - Acoustic - Plunk & Gavin
ALFRED'S - Rock - The Willys
AMERICAN EAGLES NEST - Country - Julie Carter & The Bobba Band / Danny Joe Bryant & Butch Baker
B.B. KING'S BLUES CLUB - Ruby Wilson & The King B's
BLUES CITY CAFE - R&B - Preston Shannon
BLUFF CITY BAR - Easy Listening - Tot & Stein
BULL AND BEAR - Acoustic - John Kilzer
CHATS - Easy Listening - Diane Price
DAD'S PLACE - Rock - Crossfire/ Mixed Company
DAILY PLANET - Acoustic - Open Mic
DAYS INN (Downtown) - Jazz - Silky

**THURSDAY**

ALFRED'S - Rock - The Willys
AMERICAN EAGLES NEST - Country - Julie Carter & The Bobba Band / Danny Joe Bryant & Butch Baker
B.B. KING'S BLUES CLUB - Ruby Wilson & The King B's
BLUES CITY CAFE - R&B - Preston Shannon
BLUFF CITY BAR - Easy Listening - Tot & Stein
BULL AND BEAR - Rock - Kevin Paige
DAD'S PLACE - Rock - Crossfire/ Mixed Company
HERNANDO'S HIDE-AWAY - Country - Die Hard Band
LOUJACKS - R&B - Eye To Eye
MARENA'S - Classical Guitar - Randy Toma
MURPHY'S - Acoustic - Plunk & Gavin
NORTHERN BOUND - Acoustic - Don Reed
PEABODY LOBBY BAR - Pianist - Bob Marnach / John Boettner / Julie Prezioso
ROB'S - R&B - Showtime Live
RUM BOOGIE CAFE - Blues - Don McMinn & The Rum Boogie Band
SATCHEMO'S - Jazz - Rene Simon & The Rene Koopman Trio
SILKY O' SULLIAN'S - Jazz - Bob & Danny
STACKER LEE'S - Jazz - Ron Reed & Bob Bailey
T.G.'S - Country - Danny Joe Bryant
THE BISTRO - Easy Listening - The Amazing Mr. C.
THE PLACE 2 BE - Blues - Jesse James & Co.
TOM & JERRY'S FAIRWAY - Variety - Tarry Bailey & The Revolver hosts amateur night with prizes
UAW 988 Union Hall - Bluegrass - Bluegrass Jam
UP THE STREET - Rock - Romeo Wilde
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

**FRIDAY**

ALFRED'S - Rock - The Willys
AMERICAN EAGLES NEST - Country - Julie Carter & The Bobba Band / Danny Joe Bryant & Butch Baker
BLUES CITY CAFE - R&B - Preston Shannon
BLUFF CITY BAR - Easy Listening - Tot & Stein
BULL AND BEAR - Rock - Kevin Paige
CASPER CREEK - Country - Curtis Walker & Switchline
DAD'S PLACE - Rock - Crossfire/ Mixed Company
DAIQUIRI WORKS - Blues - Low End Blues Band
DAYS INN (Downtown) - Jazz - Bill Hurd
DANCE & BARRY'S UNDERGROUND - Country - Lonesome Highway
GREENS LOUNGE - Blues - Blues Connection
HERNANDO'S HIDE-AWAY - Country - Die Hard Band
J. B.'s DOGHOUSE - R&B - T.L. w/sit
JAKE'S PLACE - Acoustic - The King Mares
JOYCE COBB'S CLUB - Jazz - Joyce Cobb & Cool Heat
JUSTIN'S - Acoustic - David Ford
LINDA'S RESTAURANT & LOUNGE - Country - Dotti & The Boys
MALLARDS BAR & GRILL - Jazz - Fred Ford & The Honeymoon Garner Trio
MARENA'S - Classical Guitar - Randy Toma
MARMALADE - R&B - Soul Foundation
MARTHA'S - Country - J.R. & The Beaty Bunch
MAYFLOWER - Country - Danny Joe Bryant
MILEY'S - Country - J.R. & The Beaty Bunch
MORK & MINDY - Country - Steve Winger Band
NIGHT THUNDER - Acoustic - Sid Selvidge
PEABODY LOBBY BAR - Pianist - Bob Marnach / John Boettner / Julie Prezioso
RANGEMENT - Country - Rude Awakening
RUM BOOGIE CAFE - Blues - Don McMinn & The Rum Boogie Band
SATCHEMO'S - Jazz - Rene Simon & The Rene Koopman Trio
SILKY O' SULLIAN'S - Jazz - Moetza & The J.R. Band
SLEEP OUT LOUIE'S - Rock - Bluebeats
SOMANCONE'S - Rock - Danny Spinosa
T.G.'S - Country - Danny Joe Bryant
THE BISTRO - Easy Listening - The Amazing Mr. C.
THE OAK ROOM - Pianist - Larry Garber
THE PLACE 2 BE - Blues - Jesse James & Co.
TOM & JERRY'S FAIRWAY Variety - Tarry Bailey & The Revolver hosts amateur night with prizes
UAW 988 Union Hall - Bluegrass - Bluegrass Jam
UP THE STREET - Country - R.T. Scott
WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carroll & Del Street
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist
YELLOW DOG - Acoustic - Peters and Harvey
ZEIGGY'S - Jazz - Pappa Sax & Company
KIWANIS BUILDING - Country - Mid South Jubilee with Bill Hensley & The Jubilee Band

**SATURDAY**

ALFRED'S - Rock - The Willys
AMERICAN EAGLES NEST - Country - Julie Carter & The Bobba Band / Danny Joe Bryant & Butch Baker
AUTOMATIC SLIM'S - R&B - The Coolers
BLUES CITY CAFE - R&B - Preston Shannon
BLUES HALL - Blues - Bobby Watson
BLUFF CITY BAR - Easy Listening - Tot & Stein
CASPER CREEK - Country - Curtis Walker & Switchline
DAIQUIRI WORKS - Blues - Low End Blues Band
DAYS INN (Downtown) - Jazz - Bill Hurd
DANCE & BARRY'S UNDERGROUND - Country - Lonesome Highway
GREENS LOUNGE - Blues - The Fieldstones
HERNANDO'S HIDE-A-WAY - Country - Die Hard Band
J. B.'s DOGHOUSE - R&B - T.L. w/sit
JOYCE COBB'S CLUB - Jazz - Joyce Cobb & Cool Heat
LINDA'S RESTAURANT & LOUNGE - Country - Dotti & The Boys
MALLARDS BAR & GRILL - Jazz - Fred Ford & The Honeymoon Garner Trio
MARENA'S - Classical Guitar - Randy Toma
MARMALADE - R&B - Soul Foundation
MARK'S PLACE - Country - J.R. & The Beaty Bunch
MORK & MINDY - Country - J.R. & The Beaty Bunch
MORK & MINDY - Country - Steve Winger Band
MILEY'S - Country - J.R. & The Beaty Bunch
MILEY'S - Country - Steve Winger Band
NIGHT THUNDER - Acoustic - Sid Selvidge
PEABODY LOBBY BAR - Pianist - Bob Marnach / John Boettner / Julie Prezioso
RANGEMENT - Country - Rude Awakening
RUM BOOGIE CAFE - Blues - Don McMinn & The Rum Boogie Band
SATCHEMO'S - Jazz - Rene Simon & The Rene Koopman Trio
SILKY O' SULLIAN'S - Jazz - Moetza & The J.R. Band
SLEEP OUT LOUIE'S - Rock - Bluebeats
SOMANCONE'S - Rock - Danny Spinosa
T.G.'S - Country - Danny Joe Bryant
THE BISTRO - Easy Listening - The Amazing Mr. C.
THE OAK ROOM - Pianist - Larry Garber
THE PLACE 2 BE - Blues - Jesse James & Co.
TOM & JERRY'S FAIRWAY Variety - Tarry Bailey & The Revolver hosts amateur night with prizes
UAW 988 Union Hall - Bluegrass - Bluegrass Jam
UP THE STREET - Country - R.T. Scott
WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carroll & Del Street
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist
YELLOW DOG - Acoustic - Peters and Harvey
ZEIGGY'S - Jazz - Pappa Sax & Company
KIWANIS BUILDING - Country - Mid South Jubilee with Bill Hensley & The Jubilee Band

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David The Worm's
MODERN MUSIC REPORT

REGULARS Continued from page 19
THE BISTRO - Easy Listening -
The Amazing Mr. C.
THE OAK ROOM - Pianist - Larry Garrett
THE PLACE 2 BE - Blues - Arletta Nightingale
TOM & JERRY'S FAIRWAY -
Country - Terry Bailey & the Revolvers
UP THE STREET - Country - R.T. Scott
WESTERN STEAKHOUSE AND
LOUNGE - Country - Eddie Carroll & Del Street
WILSON WORLD HOTEL
ATRIUM LOUNGE - Easy Listening - Pianist

SUNDAY
616 - Disco - Disco Inferno
ALEX'S - Acoustic - Great
Indoormen
ALFRED'S - Rock - George Klein
AMERICAN EAGLES NEST -
Country - Julie Carter & the Bubba Band/Danny Joe Bryant & Butch Baker
BLUFF CITY BAR - Easy
Listening - T.C. & Stein'
BULL AND BEAR - R&B - 1 - 900
DAD'S PLACE - Rock - Mixed
Company* DAYS INN (Downtown) - Jazz -
Calvin Newburn
HEUYS'S - Jazz - Mid-Town Jazz Mobile
HEUYS EAST - Acoustic - Finney
Norman or Miller/McGrew
JAVA CABANA - Acoustic - Zoro
Oms / First Reys
JUSTIN'S - Thoroughly Dangerous
LINDA'S RESTAURANT &
LOUNGE - Country - Butch Baker
MARMALADE - Jazz - J. Michael
Shaw, Bill Tyus & Friends
MIDWAY CAFE - Country - The
Settlers*
MURPHY'S - Acoustic - Chris
Scott & Eric Lewis
NEIL'S - Acoustic - The Trust with
Bobby Nementz
NITA'S PLACE - Country - Jim
Finley & The Beatty Bunch
NORTH END - Jazz - Jungle Dust
OASIS - Acoustic - The Jones
Brothers
OWEN BRENNAN'S - Jazz -
Lennie McMillan Trio*
PABEYD LOBBY BAR - Pianist -
Bob Markich / John Boaier /
Julie Prevo
RUM BOOGIE CAFE - Jazz -
Joyce Cobb
SILKY O'SULLIAN'S - Jazz -
Motta & J.D. Rob & Danny
STAGE STOP - Acoustic - Open
Mic Jam for originals
T.G.S. - Country - Danny Joe
Bryant
THE BREWERY - Variety -
Staircase To The Stars Amateur
Night
UP THE STREET - Country - R.T.
Scott
WESTERN STEAKHOUSE AND
LOUNGE - Country - Eddie
Carroll & Del Street
WILSON WORLD HOTEL
ATRIUM LOUNGE - Easy
Listening - Pianist

SPOTLIGHT
Continued from page 18
Atkins fans. He'd play to the records and I'd sit beside him. Every
evening we'd get together and we'd spend our time figuring out
guitar stuff and it was really a sharing, so I maintained that Atkins
style.

"At family reunions, at least two generations back that I know
of, when we would meet, that's what we would do," he continues.
"We would sing and play instruments, you know, gospel tunes and a
lot of bluegrass tunes and a lot of three and four part harmonies. My
dad was always a kind of a rockabilly player... by the time I was six
years old, I was playing with him all the time. I thought everybody
did it because my whole family did."

As a boy, Smith even filled in for his dad on guitar when the
elder Smith couldn't make a gig. He played all the local honky tonsk,
and later joined a Top 40 band while still in high school. The group,
called Touché, enjoyed some years of touring in the late '70s and
early '80s. But even while in a band, his heart was really in solo
performing and writing.

"In those years, I would come out between sets, and we would
put one blue light and one red light on me in the middle of the stage,
there on a stool with a guitar. I always loved that, 'cause that felt like
home music to me. It was like I was really getting to relate then, and
I'd do some of the songs that I had written. Of course, some of them
(the songs) were pretty scary back then, but as I got to do more and
more, it got to be where people liked it. They would ask for certain
songs, and I continued to read the napkins to see what people wanted
to hear, and I just kept it up."

When Smith plays at R. P. Tracks, he still reads the napkins.
"The first set, I try to do a lot of originals," he states. "The second
set, I try to mix it up, kind of half and half. The last set, there's no
telling. I kind of just let the crowd decide. I guess something that's
flattering is when the napkins start having your own songs on them.
That's neat."

A bigger thrill for Smith is hearing one of his songs on the radio.
The top-rated country radio station in town, KIX 106, has been
featuring "Is This Where It Hurts?" on their Home Grown Showcase,
a nightly feature designed to spotlight local artists. It's a classic
country song if ever there was one, and there's plenty more where it
came from. This Memphis boy can write. "It's Cold in California,""Will You Be Back In Touch,"" and "Even Still" are all just as strong;
all four appear on a demo tape that Smith has been circulating to
publishers, record companies, and management firms in Nashville.

"I've had listenings from a management company," Smith says.
"I guess we've just been flirting. We haven't solidified anything.
Seems like everybody there has got a few songs and ideas, but I tend
to think that if you have a full package, that's what they're looking
for. If you're trying to have something marketable, you need to have
it done." Because Smith has gotten enough positive feedback from
people-in-the-know, he's currently completing a solo project of at
least ten songs at Crosstown Recorders with a cast of premier
Memphis musicians including Greg Morrow on drums, Rusty
McFarland on guitar, Tommy Burroughs on acoustic guitar, fiddle
and mandolin, Rick Steff (who plays with Hank Williams, Jr.) on
keyboards, and Robbie Turner (who has a regular gig with Waylon
Jennings and with country supergroup the Highwaymen) on slide
guitar. The material is all either written by Smith, or co-written with
Jim Wilson, "another great writer in town."

"I've been blessed with some great people around me," says
Smith. "Something I realized by going (to Nashville) is that it's neat
to have been blessed by what’s around me here in Memphis — who I am and where I came from — because there’s so much soul and vibe. It’s hard to explain, but it’s a feel that we provide from this area. It’ll consume you when you’re here and you don’t realize it... I cling to that. I need that from here.” For now, Smith is staying in Memphis, but given the current interest in his material, one can only speculate how long that will last.

“I guess that by traveling to Nashville and doing a lot of the writers nights up there, in the places where people really come to listen, I began to get hungry for that even at home,” says Smith. “[RP Tracks co-owner] Peter Moon called me one day. We talked about what I would like to do, which is to have a place at home where I can just sit on a stool with my guitar and have the microphone where I can project to the audience these songs that I’m writing so I can have a testing ground and a growth ground... Peter saw his way clear to try this thing... People sit in with me, other writers come in and share songs for the people.”

Other Memphis music regulars who might show up are Jim Wilson, James Eddie Campbell, Greg Redding and Andy Tate of Big Fish. One special night he even had a full band called The Cowboys (Greg Morrow, David Cochran, Jim Wilson and Tommy Burroughs). “We played country standards and my originals all night long,” said Smith. “We rocked the house. I had a ball, I really did. There’s not a lot of places in Memphis where they have good country bands play. There’s just really not. I really enjoyed it.”

As much as he enjoys playing, his reverence for the material itself is foremost. “I write a lot of songs. I don’t think I’m the greatest songwriter in the world, and I don’t think I’m the only person that can write songs for me that I would like to sing. I love to write with other people, and do things that other people have written,” Smith acknowledges. “I just love great songs. I just think they’re a gift. It’s hard to even claim those. They came out of my mind and my head, but they were gifts.”

— Fran Hoffman

Eddie Smith plays at R. P. Tracks every Wednesday from 9:30 pm to 1:00 am.
NEWBY'S - Jesse Brownfield & David Cochran (r)
RHODES COLLEGE MUSIC ACADEMY - Recitals
SPORTS BAR & GRILL - Sierra (r)

Thursday - January 6
FRENCH QUARTER SUITES - Doyle Heumeyer Jazz Duo (j)
MEMPHIS STATE - MSU Symphony Orchestra
NEWBY'S - Steve Reed (ac)
OASIS - Bury The Bone (r)
POPULAR LOUNGE - Carol & Laura (ac)
T.J. MULLIGAN'S - Kurtz, Wade & Steele (ac)

Friday - January 7
616 - Mel & The Party Hats (r)
B.B. KING'S BLUES CLUB - Debbie Davies (bl)
BARRISTERS - Ceramic Gas Log (r)
FRENCH QUARTER SUITES - Doyle Heumeyer Jazz Duo / Howard Jamb Jazz Trio (j)
MEMPHIS STATE (Harris Auditorium) - Memphis State University Singers
MURPHY'S - Shari Sweet with Mitch (ac)
NEIL'S - Shifting Gears (r)
NEW DAISY THEATRE - Freeworld (r)
POPULAR LOUNGE - One Voice (ac)
RP TRACKS - Jesse Brownfield Band (r)
SIVERADO CLUB - Daron Norwood (c)
SPORTS BAR & GRILL - Dirty Money (r)
STAGE STOP - Hurricane Jane (r)
SWEETWATER - Ridge Runners (r)
T.J. MULLIGAN'S - Big Fish (r)
T.J. MULLIGAN'S CORDOVA - Miller & McGraw (ac)

Saturday - January 8
616 - Dash Rip Rock (r)
ANTENNA CLUB - WEVL benefit featuring Neighborhood Texture Jam, Snake Hips & DDT (r)
B.B. KING'S BLUES CLUB - Debbie Davies (bl)
BARRISTERS - Movie Premiere: Damselvis, Daughter Of Helvis with music by Fireworks and Impala (r)
BOTTOM LINE - Jesse Brownfield Trio (r)
BULL AND BEAR - Reba & The Russells with Jack Holder (c)
DIXON MEYERS HALL - Elvis Birthday Concert with J.D. Summer and The Stamps Quartet (p)
DUNDEE'S - Ben Shaw (ac)
FRENCH QUARTER SUITES - Howard Jamb Jazz Trio (j)
JAY'S CABANA - Tom's Bicycle (ac)
MIDWAY CAFE - The Mighty Sultans (r)
MURPHY'S - Greg Hickey Rhythm Method (r)
NEIL'S - The Deltones (rb)
NEW DAISY THEATRE - Black Bone / Mothers Day Out (r)
PARAMOUNT BALLROOM - Hudson & Saleby (j)
PARTNER'S - Misbehavin' (r)
PATRICK'S - Good Question (r)
POPULAR LOUNGE - Open Mic
RP TRACKS - Lance Strode (c)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
SPORTS BAR & GRILL - Casually Blonde (r)
STAGE STOP - Romeo Wilde (r)
SWEETWATER - Ridge Runners (r)

Gorgeous Metropolis will bring acoustic sounds to Java Cabana on January 12th and 29th.

T.J. MULLIGAN'S - The Bluebeats (r)
T.J. MULLIGAN'S CORDOVA - Bob Salley & Ron Reed (j)
VINCENT DE FRANK MUSIC HALL - Pops Concert (p)

Sunday - January 9
B.B. KING'S BLUES CLUB - Preston Shannon Band (bl)
BOTTOM LINE - Joshua & Paul (ac)
HUEY'S - The Bluebirds (bl)
HUEY'S EAST - The Coolers (rb)

ILLUSIONS - Nine Daza Wonder / Vine (r)
PARAMOUNT BALLROOM - Jazz and blues extravaganza (j)
PATRICK'S - The Memphis Icebreakers (rb)
RECOVERY ROAD - FMB (r)
T.J. MULLIGAN'S - Big Fish (r)

Monday - January 10
B.B. KING'S BLUES CLUB - Preston Shannon Band (bl)

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T.J. MULLIGAN'S CONDOVA - The Coolers (rb)

VINCENT DE FRANK MUSIC HALL - Mahler, Symphony No. 6, Alan Balter conducting (p)

The Devil Brothers will be at Illusions on December 16th along with Ma Kelly.

Friday - January 14
616 - The Puddin' Heads / Cosmic Giggle Factory (r)
NEWBY'S - Erminio & The Shades (bl)
LOUNGE - Open Mic
DAILY PLANET - Armed Voices (p)
FRENCH CAFE SUITES - Doyle Hyman (rb)
OLYMPUS - The Grifters / Guided Jazz Trio (ac)
MURPHY'S - Joe Sanders (bl)
STAGE STOP - Saturn Katz (r)
DUNDEE'S - Entourage (ac)
NEWBY'S - Jimmy Davis & Tommy Newby conducting (p)
MURPHY'S - Shane & Udo (ac)
STAGE STOP - Saturn Katz (r)
GREATS LOUNGE - Steve Peed (ac)
NEWBY'S - Steve Peed (ac)
STAGE STOP - Saturn Katz (r)

Saturday - January 15
616 - Cowboy Mouth / Lucius Spiller Band (r)
ANTENNA CLUB - The Grifters / Guided By Voices (p)
B.B. KING'S BLUES CLUB - Sherman Robertson (bl)
BOTTOM LINE - The Bluebeats (r)
BULL AND BEAR - Reba & The Russells with Jack Holder (c)
DUNDEE'S - Take 2 (r)
FRENCH CAFE SUITES - Howard Jamb Jazz Trio (ac)
HASTING'S PLACE - Southern Cross Jazz Trio (p)
JAVA CABANA - Impala (r)
MIWAY CAFE - The Mighty Sultans (r)
MURPHY'S - Elmo & The Shades (bl)
NEW DAISY THEATRE - The Beat Generation (r)
NEIL'S - The Beat Generation (r)
MURPHY'S - Joe Sanders (bl)
NEIL'S - Back Stage Pass (r)
OASIS - Six Million Dollar Band (lb)
PARTNER'S - Country Comfort (r)
PHARMACY - The Six Million Dollar Band (r)
POPLAR LOUNGE - Open Mic
RUM BOOGIE CAFE - Don McMin & The Rum Boogie Band (bl)
SPORTS BAR & GRILL - Absolute (r)
SWEETWATER - River City (r)
T.J. MULLIGAN'S - The Beat Generation (r)
T.J. MULLIGAN'S - Mike Strickland & Steve Holly (ac)
T.J. MULLIGAN'S - Finney & Norman (ac)

Sunday - January 16
B.B. KING'S BLUES CLUB - Famous Unknowns (bl)
BOTTOM LINE - Jesse Brownfield & David Cochran (r)
HUEY'S - Mike Griffin & The Unknown Blues Band (bl)
HUEY'S EAST - Elmo & The Shades (bl)
ILLUSIONS - The Devil Brothers / Ma Kelly (r)
NEW DAISY THEATRE - Yow (r)
PATRICK'S - The Fabulous Steeler Band (r)
T.J. MULLIGAN'S - Mike Strickland & Musicians Jam Night
VINCENT DE FRANK MUSIC HALL - Mahler, Symphony No. 6, Alan Balter conducting (p)

Monday - January 17
B.B. KING'S BLUES CLUB - Famous Unknowns (bl)
STAGE STOP - Saturn Katz (r)
MURPHY'S - Rico & Richard (ac)
OASIS - Half Pint with Brian Overstreet & Steve Holly (ac)

Tuesday - January 18
STAGE STOP - Saturn Katz (r)
FRENCH QUARTER SUITES - The Bob Masbach Jazz Duo (rb)
HASTING'S PLACE - Entourage (ac)
MURPHY'S - Zig (rb)
POPLAR LOUNGE - Steve & Hal's Hometown News (ac)
RASCAL'S - Ain't Yo Mama (r)
RECOVERY ROAD - Spectrum (r)
RP TRACKS - Kurtz, Wade & Steel (ac)
SPORTS BAR & GRILL - The Touch (ac)
STAGE STOP - Saturn Katz (r)
MURPHY'S - Joe Sanders (bl)
NEIL'S - The Beat Generation (r)
PARTNER'S - Armed Voices (p)
PATRICK'S - The Rhythm Hounds (r)
POPLAR LOUNGE - Open Mic
RECOVERY ROAD - Echoes Of Eden (r)

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Shake Rattle & Roll January 1994 23
Pop culture has a peculiar habit of resurfacing every other decade or so. Remember how the '70s had a brief fascination with the '50s, as demonstrated by the success of *American Graffiti*, *Happy Days*, and *Sha-Na-Na*? Well, now here we are in the 90's, and the '70s have come roaring back into style. But unlike other revivals, where bygone eras were fondly and warmly remembered, the current '70s craze has its tongue planted firmly in cheek — clubs all over the country are packing them in on Disco Nights, and crowds aren't hitting the dance floor because the clothes were so cool or because the music was so great. It's a mystical, campy element that's fueling this comeback, and nobody represents that attitude better than the Village People.

Currently on a tour that will bring them to Memphis on January 23 at Six-One-Six, the Village People are suddenly hot again. Two of their biggest hits are currently featured in hit movies: "Y.M.C.A." plays a big part in *Wayne's World 2* and appears on the soundtrack album, while "Macho Man" appears in the background of a scene in *Addams Family Values*. The group also performed on MTV's movie awards show last year, singing the nominees for Best Song, and their 1988 *Greatest Hits* album is selling better now than it was when it was released. One of their songs, "Go West," has even been covered by the Pet Shop Boys, and is currently a dance club hit.

Of course, some of those achievements might be a little dubious for a serious band, but the Village People have been high camp all along. The group started when French disco producer Jacques Morali saw Felipe Rose doing his Indian go-go dance in a Greenwich Village club. Morali, who was looking for someone to record some of his songs, soon recruited five other performers and cast them all in stereotypical macho roles: The Cowboy, The Construction Worker, The Black Leather Biker, The Policeman, and The Soldier.

The group was an immediate hit in gay communities on both coasts — songs like "San Francisco" and "Fire Island" left no doubt as to who their target audience was. But then the strangest thing happened: "Macho Man" became a smash pop hit. Middle America fell in love with the group, and "Y.M.C.A." became one of the
biggest hits of the 70's, selling over nine million copies. They went on to sell over 12 million albums in the United States, and they've had platinum records in 35 countries.

The current tour features almost all of the group's original members. Ray Simpson replaced lead singer/Policeman Victor Willis in the early 80's, and original Cowboy Randy Jones passed his chaps on to Jeff Olson. But the rest of the lineup — Rose, David Hodo (Construction Worker), Glenn Hughes (Biker), and Alexander Riley (Soldier) — remains the same. No word on if the group has any future recording plans, but a few of their hits have been remixed for a just-released British compilation. Besides, with the disco revival now in high gear, their tour schedule should be full for months to come.

— Jack Morell

The Village People will be appearing at 616 on January 23, with the Six Million Dollar Band as opening act. Advance tickets are available at all Ticketmaster outlets.

Hard Rock Returns To Rascal's
Under new ownership, Rascal's II has had an identity crisis for the past few months. Known in the past for its hard rock format, the new owners have tried everything from country to Karaoke.

(LEFT) Back Alley Grind is performing this month at Rascal's II on January 26th and 27th.

(BELOW) Ain't Yo Mama will also perform at Rascal's II on January 21st and 22nd.

Monday - January 24
B.B. KING'S BLUES CLUB - Preston
Shannon Band (bl)
STAGE STOP - Nasty Granny (r)

Tuesday - January 25
MURPHY'S - Russell Caudill & Tom Ward (ac)
OASIS - Motel / Six Million Dollar Band (r)
STAGE STOP - Nasty Granny (r)

Wednesday - January 26
ANTENNA CLUB - The Dead Milkmen / Possum Dixon (r)
FRENCH QUARTER SUITES - The Bob Masbach Jazz Duo (j)
JAVA CABANA - The Search (ac)
MURPHY'S - Shane & Udo (ac)
NEWBY'S - Jesse Brownfield & David Cochran (r)
RASCAL'S II - Back Alley Grind (r)
STAGE STOP - Nasty Granny (r)

Thursday - January 27
FRENCH QUARTER SUITES - The Bob Masbach Jazz Duo (j)
NEWBY'S - Jimmy Davis & Tommy Burroughs (r)

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Shake Rattle & Roll JANUARY 1994 25
NEWBY'S - Jimmy Davis & Tommy Burroughs (r)
POPLAR LOUNGE - Joshua & Paul (ac)
RASCAL'S II - Back Alley Grind (r)
STAGE STOP - Nasty Granny (r)
T.J. MULLIGAN'S - Finney & Norman (ac)

Friday - January 28
616 - The Great Indoorsmen (r)
B.B. KING'S BLUES CLUB - Ruby Wilson & the King Bs (bl)
BARRISTERS - Hellbilly (r)
BOTTOM LINE - Finney & Norman (ac)
BULL AND BEAR - Reba & The Russells with Jack Holder (r)
DUNDEE'S - Ben Shaw (ac)
HASTING'S PLACE - Southern Cross (ac)
JAVA CABANA - Gorgeous Metropolis (ac)
MURPHY'S - Joe Sanders (bl)
NEIL'S - The Beat Generation (r)
OASIS - Six Million Dollar Band (r)
PATTY'S - The Fabulous Steeler Band (r)
POPLAR LOUNGE - Open Mic
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
SPORTS BAR & GRILL - Absolute (r)
STAGE STOP - Nasty Granny (r)
T.J. MULLIGAN'S - Streetlife (r)
T.J. MULLIGAN'S CORDOVA - Mike Strickland Band (r)
VINCENT DE FRANK MUSIC HALL - Noel/Cole (p)

Saturday - January 29
B.B. KING'S BLUES CLUB - Ruby Wilson & the King Bs (bl)
BASH - Hellbilly (r)
BULL AND BEAR - Reba & The Russells with Jack Holder (r)
DUNDEE'S - Ben Shaw (ac)
HASTING'S PLACE - Southern Cross (ac)
JAVA CABANA - Gorgeous Metropolis (ac)
MURPHY'S - Joe Sanders (bl)
NEIL'S - The Beat Generation (r)
OASIS - Six Million Dollar Band (r)
PATTY'S - The Fabulous Steeler Band (r)
POPLAR LOUNGE - Open Mic
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
SPORTS BAR & GRILL - Absolute (r)
STAGE STOP - Nasty Granny (r)
T.J. MULLIGAN'S - Streetlife (r)
T.J. MULLIGAN'S CORDOVA - The Mike Strickland Band (r)
VINCENT DE FRANK MUSIC HALL - Noel/Cole (p)

Sunday - January 30
B.B. KING'S BLUES CLUB - Famous Unknowns (bl)
HUEY'S - The Gary Primich Band (bd)
HUEY'S EAST - Elmo & The Shades (bd)
ILLUSIONS - Son Of Slam / Black Bone (r)
PARAMOUNT BALLROOM - Fresh Ideas (j)
PATTY'S - The Fabulous Steeler Band (r)
T.J. MULLIGAN'S - Mike Strickland & Musicians Jam Night
VINCENT DE FRANK MUSIC HALL - Noel/Cole (p)

Monday - January 31
B.B. KING'S BLUES CLUB - Famous Unknowns (bl)

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FOR THE KIDS

Thru January 30
THE CHILDREN'S MUSEUM - Hands On History: The London Brass Rubbings Workshop

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LAUGHS

Every Thursday-Saturday
LOUJACKS - Dennis Clark / Stanley James
January 1-2
LAUGH FACTORY - Rick Wright
January 4-9
LAUGH FACTORY - Frank Kramer
January 5-8
COMEDY ZONE - The Nasty Girls Tour / Susan Smith / Faye Woodruff
January 11-16
COMEDY ZONE - Brian Regan
January 11-16
LAUGH FACTORY - Barry Martin
January 18-23
LAUGH FACTORY - Tommy Koenig
January 19-22
COMEDY ZONE - Kevin Meaney
January 25-30
LAUGH FACTORY - Frank Miles

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matrix (na traks) n a place where something originates, develops or takes form...
(Weber's New World Dictionary)

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Thursday, January 6


**MISCELLANY**

Every Thursday Night

JAVA CABANA - Poetry Night

Friday, January 14

COOK CONVENTION CENTER - Mid-South New Car & Truck Show

Saturday, January 15

BROOKS MUSEUM - Cinemasterpieces Film Series "The Thief Of Bagdad"

Sunday, January 16

BROOKS MUSEUM - Cinemasterpieces Film Series "The Thief Of Bagdad"

COOK CONVENTION CENTER - Mid-South New Car & Truck Show

Thursday, January 20

COOK CONVENTION CENTER - Fisher Real Estate Auction

HARRELL PERFORMING ARTS THEATRE - Collierville Arts Society Awards

Friday, January 21

COOK CONVENTION CENTER - Fisher Real Estate Auction

Saturday, January 22

BROOKS MUSEUM - Cinemasterpieces Film Series "Red Dust"

Sunday, January 23

BROOKS MUSEUM - Cinemasterpieces Film Series "Mogambo"

Saturday, January 29

BROOKS MUSEUM - Cinemasterpieces Film Series "Ball Of Fire"

Sunday, January 30

BROOKS MUSEUM - Cinemasterpieces Film Series "A Song Is Born"

**SPORTS**

Every Monday

MID-SOUTH COLISEUM - Wrestling

Friday, January 7

COOK CONVENTION CENTER - Mid-South Sports Show

MID-SOUTH COLISEUM - Memphis RiverKings vs Oklahoma City

Saturday, January 8

COOK CONVENTION CENTER - Mid-South Sports Show

MID-SOUTH COLISEUM - Memphis RiverKings vs Oklahoma City

THE PYRAMID - Memphis State vs DePaul

Sunday, January 9

COOK CONVENTION CENTER - Mid-South Sports Show

Tuesday, January 11

MID-SOUTH COLISEUM - Memphis RiverKings vs Tulsa

Friday, January 14

MID-SOUTH COLISEUM - Memphis RiverKings vs Ft. Worth

THE PYRAMID - U.S. Hot Rod Thundernationals

Saturday, January 15

MID-SOUTH COLISEUM - Memphis RiverKings vs Fort Worth

THE PYRAMID - U.S. Hot Rod Thundernationals

Sunday, January 23

COOK CONVENTION CENTER - Memphis Boat Show

THE PYRAMID - Memphis State vs Cincinnati

Friday, January 28

MID-SOUTH COLISEUM - Memphis RiverKings vs Ft. Worth

Saturday, January 29

MID-SOUTH COLISEUM - Memphis RiverKings vs Ft. Worth

THE PYRAMID - Memphis State vs Marquette

Sunday, January 30

NEWBY'S - Superbowl Party on the 20' screen

**THEATRE**

January 1-2, 7-8

PLAYHOUSE ON THE SQUARE - Holiday Memories

January 8-9

PLAYHOUSE ON THE SQUARE - Peter Pan

January 14-16

THE ORPHEUM THEATRE - The Best Little Whorehouse in Texas

January 14-16, 21-23, 28-30

CIRCUIT PLAYHOUSE - Colored Girls Who Have Considered Suicide or When The Rainbow Is Enuf

January 20-23, 25-30

THEATRE MEMPHIS - I Do, I Do

January 21-23, 27-30

PLAYHOUSE ON THE SQUARE - South Pacific

January 28-30

GERMANTOWN COMMUNITY THEATRE - Romeo And Juliet

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Continuing a tradition established two years ago, this month’s Reviews column lets the Memphis music community speak out and answer this question: “What album or single did you enjoy the most this past year?” Here are the results.

Janis Fullilove, WMC-AM 79 radio personality: Luther Vandross’ Never Let Me Go.

Wendy Moten, singer: Sade’s Love Deluxe.

Al Kapone, rapper: Spice One’s 187 He Wrote. “It’s real funky and gangsterish.”

Lannie McMillan, saxophonist: “I liked the latest Natalie Cole album, Take A Look. I like the way it was mixed, the mood, the songs, everything.”

Joyce Cobb, singer: “My fave is Prince’s Hits I & II. I’ve always liked Prince.”

Cybill Shepherd, actress: A Feather On The Breath Of God by Gothic Voices. “I also liked Loudon Wainwright’s last album, and Sid Selvidge’s Twice Told Tales.”

Tim Sampson, editor of Memphis magazine: RuPaul’s Back To My Roots. “Ru Paul is this really great dancer who has fabulous, hilarious songs all about hair. It’s a wonderful dance record.”

Johnny Phillips, president of SOH Records: “My favorite is Dave Hole’s Working Overtime on the Alligator label. He’s an Australian blues slide guitar player and he’s unbelievable.”

Larry Clark, vice-president of Outlaw Records: “I’d have to say Spice One’s 187 He Wrote. It took rap to a new level...I thought it was cool because it was all live instruments as opposed to sampled.”

Ginger Davis, co-owner of Murphy’s: Lenny Kravitz’s Are You Gonna Go My Way and Stone Free: A Tribute To Jimi Hendrix.

Deborah Camp, Executive Director of NARAS: George Winston’s Winter. “I know it came out a few years ago, but that’s what I’ve listened to the most this year.”

Todd Snider, Margaritalvile/MCA recording artist: “It’s a politically correct tie between the Great Indoorsmen and Son of Slam. I’ve heard most of the Son of Slam record and it’s great. [Editor’s note: the Son of Slam album has been recorded but has yet to be released] Anything that’s not local sucks!”


Wils Davis, co-owner of Murphy’s: Lyle Lovett’s Joshua Judges Ruth.

Rick Nethery, vocalist/songwriter, The Beat Generation: 14 Songs, by Paul Westerberg. “Because I loved the replacements, and I love him [Westerberg] and his style. But I also liked Dwight Yoakum’s latest, and the Gin Blossoms are really growing on me.”

John Kilzer, singer/songwriter: Billy Joe Shaver’s Tramp On Your Street.

Kallen Esperian, opera singer: “Franco Corelli’s A Parma. It contains excerpts from Norma, Tosca, and II Trovatore. It’s really phenomenal. It’s a true voice, and Corelli was a true artist. I found the album when I was in Geneva earlier this year.”

Cody Dickinson, drummer, DDT: An Evening With The Allman Brothers: Live From Macon, GA. “Hearing good musicians play good songs live is what I enjoy.”

Irwin Sheft, jazz promoter: Randy Weston and Melba Liston’s Volcano Blues.

Jon Hornyak, Executive Director of Crossroads: Matthew Sweet’s Altered Beast. “It’s a new version of so many things I grew up on, all together on one album.”

Martha Ellen Maxwell, Executive Director, Memphis Symphony Orchestra: Les Miserables (original cast recording).

Marilyn Durham, Mid-South Concerts: Sting. “Next would be Vince Gill’s I Still Believe in You.”

Susan Alred: Sweet Old World by Lucinda Williams. “I want to be Lucinda Williams when I grow up. After that, it’s a tie between the Afghan Whigs and the John Prine box.”

Fran Hoffman: Ten Summoner’s Tales by Sting. “Next would be Vince Gill’s I Still Believe in You.”

Cara McCastlain: Big Head Todd & the Monsters’ Sister Sweetly. “My runner up would be the Cowboy Junkies’ Pale Sun, Crescent Moon.”

Craig Blondis, Poplar Lounge owner: Big Head Todd & the Monsters’ Sister Sweetly and Blind Melon’s debut album.

Zeke Logan, WEGR-FM 103 music director: “Either Robert Plant’s Fate of Nations or the Stone Temple Pilots’ Core. As music director, I’m constantly barraged with albums, and those are the two that just stick out. The Plant album is just amazing, and the Stone Temple Pilots... for a debut effort, it was an ass-kicker and it’s still going strong.”

C.P.J. Mooney: The Beach Boys’ Good Vibrations box set. “A close second would probably be the Beat Generation’s Million Dollar Movie.” Guilty Pleasure: “Copacabana (The 1993 Remix)” by Barry Manilow. “This is a 12” import single I picked up at Pop Tunes a few months ago, and I have derived much pleasure torturing the staff with it.”

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Staff Picks

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Steve Roberts: Kamakiriad by Donald Fagen.

David Nall: Midnight Oil’s Earth and Sun and Moon, and U2’s Zooropa.

B.B. Bean: Astor Piazzolla’s Zero Hour.

Mary Louise Mooney: Bat Out of Hell II by Meat Loaf. “It’s either the best album of all time, or the worst. I can’t decide which.”

Jo Ann Mooney: Your Hit Parade: The War Years 1941-1945; Free Ride from Pezz.
January isn’t normally the best time of year for new releases; it’s a month often filled with smaller albums that were postponed for a few months to avoid getting lost in the traditional Christmas blitz of megastar hits. Some of these rescheduled albums that will finally be seeing the light of day over the next month or two include Crowded House — Together Alone, The Ramones — Acid Eaters (if you haven’t heard yet, it’s all covers), Alice In Chains — Jar of Flies (EP), Richard Thompson — Mirror Blue, Morrissey — Vauxhall & I, Stevie Nicks — Street Angel, and Sarah McLachlan — Fumbling Towards Ecstasy.

There are a few other noteworthy new releases due this month. The biggie is ZZ Top — their Antenna album is scheduled for January 18. It’s their first album for RCA, and label execs have dusted off the standard “Back to Basics” hype campaign. In this case, that may mean more guitars and less keyboards. We’ll see.

One of the biggest soundtracks in quite a while is due in stores on January 4; Philadelphia features new material from Bruce Springsteen, Neil Young, Peter Gabriel, Spin Doctors, and Indigo Girls. The Jonathan Demme film, starring Tom Hanks and Denzel Washington, is said to be Oscar bound, and advance word says that the music is just as strong.

Tori Amos and Enigma may not seem to have a lot in common, but both made a big splash on the music scene in 1992 with debut albums that garnered lots of critical raves and hordes of loyal fans. Both artists seemed to benefit quite a bit from word of mouth, which may be why they are still enjoying considerable sales on those first albums, almost two years later. (Enigma is still on the Billboard Top 200 album chart, after 150 weeks.) On January 25, their long awaited sophomore efforts will finally be released — Amos’ new one is titled Under The Pink, while Enigma’s is called The Cross Of Changes.

Other artists with new albums scheduled for January include King’s X, Prong, Mark Lanegan (lead vocalist for Screaming Trees), Shonen Knife, Material, the Meat Puppets, Kennedy Rose, John Michael Montgomery, Alison Krauss, Miki Howard, Freddie Jackson, CeCe Peniston, John Hammond, Bob James & Earl Klugh, Charlie Musselwhite, John Hammond, Charles Brown, the Smokin’ Joe Kubek Band, and Memphis pianist Booker T. Laury.

In February, look for new releases from Cheap Trick, NRBQ, Sass Jordan, Colin James, David Wilcox, Bruce Cockburn, Leo Kottke, Allan Holdsworth, Stanley Jordan, Rob Wasserman, the Yellowjackets, Gerald Albright, Ellis Marsalis, Dianne Reeves, Shadowfax, Alison Moyet, Richard Marx, Black Sabbath, Dio, Blue Murder, W.A.S.P., Marillion, Eugenius, Kristin Hersh (of Throwing Muses), Gang Starr, Terminator X, Hammer, and just to show you that some people simply won’t take a hint, Vanilla Ice. February will also see the American release of two titles already out in England: Paul Weller’s latest, and an album from The Fireman, which is actually a Paul McCartney pseudonym.

Reissues are a little skimpy this month, unless you’re a Big Joe Turner fan. The jump blues legend that gave the world the song we named this magazine after has not one, but two anthologies due this month: a three disc box set on Rhino, and an EMI collection of his Aladdin and Imperial recordings. Rhino also has a three volume Let There Be Drums series due, compiled by E Street drummer Max Weinberg, which will feature representative tracks from virtually every major rock drummer.

February has some interesting titles due — Chess has some impressive blues releases coming from the vaults, including double disc rarities collections from both Muddy Waters and Howling Wolf. They are also releasing something called Stone Rock Blues: The Original Recordings Of Songs Covered By The Rolling Stones, which is exactly what the title says it is. Elsewhere, 4AD will be reissuing three older Dead Can Dance albums, previously available only as imports, and Capitol is reissuing a Beastie Boys compilation of pre-Licensed To Ill material.

Also in February, look for a Smokey Robinson box set, a new and improved expanded edition of Derek & The Dominos’ Live At The Fillmore album, and a never-before-released Frank Sinatra album called Live In Paris 1962, which captures him fronting a small combo instead of his usual full orchestra. Fans of the early days of MTV have a lot to look forward to as well — new “Best Of” compilations are due from the Stray Cats, Big Country, and Naked Eyes, and there will also be two more volumes in EMI’S excellent Living In Oblivion series.

But the best prize of all may be the long overdue release of the Valley Girl soundtrack. It may be a whopping ten years late — the movie came out in 1983, for crying out loud — but the music still strikes a chord with anyone who ever enjoyed early ‘80s new wave. After putting together my own version of the soundtrack on cassette several years ago by tracking down all the various cuts, I can honestly say that no other tape I own has been borrowed, dubbed, or stolen as often as that one. Look for it from Rhino, tentatively scheduled for February 22.


2. Bern Nix Trio: *Alarms and Excursions* (New World). Ornette Coleman’s guitarist makes a traditional harmolodic record. Joe Pass fans won’t feel offended until well after the fact.

3. Ornette Coleman: *Beauty is a Rare Thing* (Rhino/Atlantic). Early days of the famed rhythm-and-blues saxophonist.

4. Eliane Elias: *Paulistana* (Blue Note). Brazilian pianist Elias essays some bossa nova-isms, along with DeJohnette, Erskine, others. High point: the reconstruction of Jobim’s “Jet Samba.”


7. Marvin Stamm: *Mystery Man* (Musicmasters). What a jazz snob would call a cookin’ straight-ahead date from this Memphis-bred trumpeter.


9. The Pharcyde: *Bizarre Ride II the Pharcyde* (Delicious Vinyl). Right, this is a hip-hop record, but the fact is, a little something here called “Otha Fish” is *jazz singing*. Annie Ross, take note. Brilliant, too.


— Edd Hurt
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SHAKIN' Continued from page 10
don't throw in the towel yet. This is only the third year of an event that could rival (and maybe someday surpass) Austin's South By Southwest music convention and cattle call.

New Releases, Homeboy Style — Memphis now has its own version of Kriss Kross with the debut single from the local duo Lil' Mempho. It'll be coming soon to a record store near you on a brand new label, Zone Records. I've spoken with Zone owner Mike Scola, and he's definitely interested in finding more local talent. Rap included, except for the shoot 'em up with obscenities gangsta stuff. If that's your thing you need not apply. Scola's also talking about compiling a "Memphis Unplugged" release, and has been communicating with some local heavyweights that regular readers of this magazine would definitely recognize — if I told you who they were. But it's too early for me to start name dropping right now. If you have talent, you might want to send some info (or a tape) to this address: Zone Records P.O. Box 3121; Memphis, TN, 38173-0121

Speaking of rap, I've been given a preview of Al Kapone's upcoming album, tentatively titled Pure Ghetto Anger. Remember when this guy used to call himself a gangsta preacher? Well, somewhere along the way to this new album he lost the 'preacher' part... the title seems to fit his new stuff perfectly — it's about as subtle as a baseball bat upside the head. Given this growing Gangsta backlash (at least in the media) I'm curious how the radio stations will react to Al's new style. Perhaps by next month I'll have an answer. See you then.

— CPJ Mooney

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